BARBARIAN

Traveling to Detroit for a job interview, a young woman books a rental home. But when she arrives late at night, she discovers that the house is double-booked, and a strange man is already staying there. Against her better judgment, she decides to spend the evening but soon discovers that there's a lot more to fear than just an unexpected houseguest.

From 20th Century Studios and New Regency, "Barbarian" stars Georgina Campbell, Bill Skarsgård, Justin Long, Matthew Patrick Davis, Richard Brake, Kurt Braunohler and Jaymes Butler. The film was written and directed by Zach Cregger. The producers are Arnon Milchan, Roy Lee, Raphael Margules and J.D. Lifshitz. Yariv Milchan, Michael Schaefer, Natalie Lehmann, Danny Chan, Alex Lebovici and Bill Skarsgård are the film's executive producers.

"Barbarian" is a horror film with an ingenious yet very relatable premise, particularly in times when people are forgoing traditional lodging like hotels and motels and instead booking short-term stays through services like Airbnb, HomeAway, Vrbo, etc. But, like Janet Leigh's character Marion Crane when she checked into the Bates Motel in Alfred Hitchcock's classic thriller "Psycho," you never really know what awaits you when you spend the night at someplace new. And you're especially vulnerable when you arrive late at night and there's a convention in town, making it impossible to find any alternatives should your accommodations not be to your liking.

"Barbarian" marks the feature-film directing and screenwriting debut for actor Zach Cregger, ("The Whitest Kids U' Know" and "The Civil War on Drugs").

Cregger's inspiration for "Barbarian" came from a nonfiction book he had read by security consultant Gavin de Becker, in which the author encourages women to listen to the little voice in their head that identifies "red flags" in interactions with men that society has encouraged them to ignore.

He explains, "Those red flags are often benign, things like a man doing you a favor that you didn't ask for, or injecting sexuality into an otherwise sterile conversation, or unwanted physical touching even if it's not sexual. All these things that women have to be careful about, that as a man I never had to consider because I don't live in that psychic landscape where half the population could be looking at me as prey. It made me realize how different the experiences are of being a man in the modern world and being a woman."

The book prompted Cregger to try a writing exercise wherein he would write a scene for a woman to enter that was loaded with as many of those "red flags" as he could think of. He came up with the premise of a double-booked rental house where the woman had to spend the night filled with micro red flags, which he then expanded into a script for a horror movie.

Cregger says, “I have a real deep love of horror. I always have. I’m a big fan of the genre. So, it was easy for me to just draw upon all of the horror movies that I’ve watched in my life.”

Ironically, Cregger’s background was actually in comedy.

He explains, “My first professional showbiz gig was as a writer-director for a sketch comedy show that went for five seasons. So, I did get to work out my comedy muscle group, as it were. And I think that in horror, you use the same muscle group, as comedy and horror are both about being one step ahead of the audience and zigging when they expect you to zag, and the anatomy of a joke is not too dissimilar from the anatomy of a scare. Both are about timing and tone, so it set me up well to kind of be in the pocket when it came to scares.”

Still, Cregger was able to find ways to inject humor into the script.

He admits, “That wasn’t a conscious decision. It’s just that, as a writer, I naturally have a rhythm that I think lends itself towards comedy. So, I decided to embrace that. I didn’t want this to feel like a comedy first; it’s a horror movie first. But I think that it’s a great palate cleanser—that a great release can come when, after a scare, you’re allowed to laugh, and I definitely want to encourage people to laugh during this movie.”

Once his screenplay was finished, Cregger sent it around to a lot of places that turned it down. Just as he was about to move on to focusing on another project, he heard from two young producers who ran a company called BoulderLight, Raphael Margules and J.D. Lifshitz, who were enthusiastic about it and agreed to produce it. They brought it to Vertigo Entertainment’s Roy Lee, producer of such films as “The Departed,” “The Ring,” “It,” “The Grudge” and “The Lego Movie,” who also loved it and agreed to partner with them on it.

Cregger describes his experience getting the good news from Lee. “You know, the phone call that you always kind of hope you’ll get one day? I actually got that phone call, and once Roy signed on, the train left the station real fast and, and things got serious. So, you never know. It’s 9 a.m. in the morning, I’m in bed playing video games in my underwear, the phone rings, I almost didn’t answer it, and boom, life changed. It’s pretty cool.”

The producers were able to find independent financing, and their financier had a relationship with a line producer in Bulgaria who assured him that he could get the movie made there at an agreed-upon budget. But just as the director-writer was about to leave for Bulgaria, he got a phone call.

Cregger recalls, “At my going-away party with my friends I got a call that our financier had very tragically died. This was on a Friday and, before our Bulgarian team would be dissolved, we pled for one weekend to try and find alternate financing. Roy got the script to New Regency and said, ‘I need you to read this this morning, and if you like it get on a Zoom call with the director this afternoon, but I need an answer today.’”

The New Regency team read it, liked it, and after their Zoom call they told Cregger, 'Let's make it.'"

Says Cregger, "It was just one of those miracle things where we got saved by the skin of our teeth when the good people at New Regency came in and rescued us from obliteration." New Regency not only financed the movie but also joined the creative process and was on set every day with the filmmaking team in Bulgaria.

He describes the film as "a roller coaster that is designed to be seen in a theater. If you go to a theater, you will scream, you will laugh, you will have a blast. I'm not saying that you won't have a good time watching it at home, but you want to go on a roller coaster at a theme park, not on virtual reality goggles. That's the difference."

Continues Cregger, "It's supposed to be a big midnight movie theater experience where you are screaming, grabbing the person next to you and then laughing right after. My favorite horror movie experiences are always in a theater, and I'm always on a roller coaster. And that's the goal. There's some social themes kind of being explored in this movie, and if people come away with it and have a discussion about those themes, great. That's fine with me. That's not the goal. I don't want this movie to be too satisfied with itself. I'm not trying to be didactic. I just want people to have a blast. So, I hope it's a roller coaster. And I think it is."

FIRST-RATE CAST

The filmmakers assembled a first-rate cast for "Barbarian." To play Tess, the story's unfortunate but determined protagonist, they chose Georgina Campbell, an actress well known for her roles on such series as "Broadchurch," "Krypton," "Black Mirror" and "Suspicion."

Says Cregger, "Georgina is really a godsend. She's such a talented actor, and there's just a deep empathy in her that kind of goes both ways, where you believe that she could be so deeply empathetic towards the characters that she shares the screen with but also get the audience to really get inside of her skin. She's just such a great vessel for our experience. She's incredibly natural, she can't help but be natural. I saw her in 'Black Mirror,' and I just knew that she's it, I gotta get her. I really hunted her down."

For the role of Keith, who's already staying in the rental house Tess has booked, they cast Bill Skarsgård, the Swedish-born actor who created the character of Pennywise in Stephen King's "It" and "It Chapter Two," and starred in such films and series as "Hemlock Grove," "Allegiant," "Deadpool 2" and "Castle Rock."

Of Skarsgård, Cregger says, "Bill is perfect for the role because he has this kind of beauty about him. He's a very strikingly handsome guy, but he's also kind of off-putting, in a really sort of intangible way. I was looking for someone who could kind of bring the Anthony Perkins energy

to this, where you like him, and you're drawn in by him, but you also can't get over this suspicion that he's hiding something. Bill obviously has a big history with fans through his portrayal of Pennywise, so I think we're already sort of like ready to be afraid of Bill as soon as we see his face, and that was just so perfect. He's also a great actor, and he just brought everything that we needed to this role. So, I was so happy to have him."

Playing AJ, the owner of the rental house, is Justin Long, who's probably best known to horror fans for his early role in 2001's "Jeepers Creepers," and has gone on to star in such films and series as "Live Free or Die Hard," "Unsupervised," "New Girl," "Skylanders Academy" and 2019's "Giri/Haji."

Cregger remembers, "When I first conceived of the AJ role, I was thinking of hiring some Hollywood actor, somebody like a Zac Efron with biceps and a jawbone and a haircut and just a pretty boy, because that's sort of the laziest version of this character. Then I realized as I was sitting with it more that the best version of this character is Tom Hanks. You know, somebody who seems so nice and so charming and so likable. And so I thought, 'Who is Tom Hanks, for this age?' And then immediately I thought, 'Justin Long, let's go.' I think he is just fantastic. He's so funny. He's perfect, and I just hope I get to work with him again. I love that guy."

Cregger actually plays two characters in the film: the voice of AJ's manager on the phone while AJ is driving in his car, and AJ's best friend in Detroit in a bar scene.

ABOUT THE PRODUCTION

Cregger's below-the-line crew included director of photography Zach Kuperstein, production designer Rossitsa Bakeva, editor Joe Murphy, costume designer Kiril Naumov and music composer Anna Drubich.

Cregger says, "I had an amazing cinematographer who was patient and ingenuitive with a first-time director like myself and really gave me the room to have bad ideas and find good ideas in my bad ideas. So Zach Kuperstein will be a hero of mine forever. Similarly, Joe Murphy was able to just cobble together some broken scenes. There were scenes I shot for this movie that just did not work, and Joe my editor was able to salvage them and turn them into just really effective moments that I never would have got to on my own. Anna Drubich, my amazing composer, and Rossi, my art director. I mean, all of these people just kind of poured themselves into this movie. My main note for everyone was 'this is a movie to take crazy risks on, don't play it safe. I'd rather hear five bad ideas than one safe idea. So, let's just put everything up on the wall, and we'll just see what we can do.' And everybody kind of embraced that creative attitude, and I think the movie is a lot better for it. I just really, really appreciate all of their work."

The film team had the considerable challenge of shooting a film purposely set in a specific Detroit neighborhood in Bulgaria. They were limited to two shooting days in Detroit, where they were

able to do some exterior coverage, but they had to replicate the street where the story takes place in Bulgaria, because there is no street like that in Bulgaria.

The writer-director says, “I was so lucky that the crews in Bulgaria and Rossi, our set designer, and our art director and line producers Ivan Doykov and Elitsa Dimitrova were so good at what they did, and so resourceful that they allowed me on a micro-budget to go into a field and build our neighborhood from scratch. They erected thirteen facades to be our hero street, and they built them to look ruined, and then they rebuilt them to look clean and pristine for a flashback in the eighties. I can’t believe how well they rose to the challenge. The idea of even doing that in Detroit if I did have a budget twice the size would have been impossible, because there’s just no way we would have been able to revamp an entire block of Detroit. But due to the talent and hard work of the Bulgarians, we were able to achieve it, and I’ll always be grateful.”

ABOUT THE CAST

GEORGINA CAMPBELL (Tess) is an English actress based out of the U.K.

She just wrapped filming as the lead role in the upcoming international “Bird Box” spinoff for Netflix produced by Dylan Clark and Chris Morgan.

Campbell is also at the center of a number of upcoming prominent projects, including the new international AppleTV drama series “Suspicion” as well as Teresa Sutherland’s (“Midnight Mass”) debut feature, “Lovely, Dark and Deep.”

Previously, she won a prestigious best actress BAFTA for her performance in the drama feature “Murdered by My Boyfriend.” She is well known for her work in the “Black Mirror” episode “Hang the DJ,” directed by Tim Van Patten, and the Channel 4 series “Flowers,” created and directed by Will Sharpe. Her additional credits include the HBO series “His Dark Materials”; “Soulmates,” the anthology series created by Will Bridges and Brett Goldstein for AMC; and the critically acclaimed ITV series “Broadchurch.”

BILL SKARSGÅRD (Keith) has amassed an impressive résumé of diverse roles and continues to fearlessly evolve his body of work.

Skarsgård can currently be seen starring in the Swedish-language series “Clark,” for Netflix. The biographical drama, directed by Jonas Åkerlund, chronicles the life of notorious Swedish gangster/bank robber Clark Olofsson, who was involved in the robbery/hostage-taking that inspired the term “Stockholm Syndrome.” Skarsgård received rave reviews for his portrayal of Olofsson, with critics lauding it as an “excellent performance” and his interpretation as “simply perfect.”

He has a string of projects set to debut in 2023, including the action thriller “Boy Kills World,” a unique graphic novel–inspired fantasy from director Moritz Mohr; “Emperor,” as Philip II of Spain, starring opposite Adrien Brody; the Danish film “Burn My Letters”; and “John Wick: Chapter 4” for Lionsgate, the fourth installment of the popular franchise, opposite Keanu Reeves.

Skarsgård is currently in production on the much-anticipated reboot of the cult classic “The Crow,” starring opposite FKA Twigs. Directed by Rupert Sanders, this will be a reimagining of James O’Barr’s graphic novel about a brutally murdered man who comes back to life as an undead avenger of his and his fiancée’s murder.

In 2019 Skarsgård reprised his role as the iconic and terrorizing clown Pennywise in the Stephen King sequel “It: Chapter Two.” That same year Skarsgård starred in Dan Berk and Robert Olsen’s dark comedic thriller “Villains,” which debuted at South by Southwest and was released by Gunpowder & Sky. In 2018 he starred in Sam Levinson’s film “Assassination Nation,” opposite Odessa Young and Hari Nef, which follows a group of high school seniors who are targeted in a malicious data hack.

His other film credits include Scott Free Productions’ “Naked Singularity” opposite John Boyega; Antonio Campos’ adaptation of “The Devil All the Time” opposite Tom Holland and Robert Pattinson; Edson Oda’s indie sci-fi drama “Nine Days” alongside Winston Duke and Zazie Beetz; a cameo in “Deadpool 2”; David Leitch’s “Atomic Blonde” opposite Charlize Theron and James McAvoy; and Robert Schwentke’s “Allegiant” opposite Shailene Woodley, Theo James and Miles Teller.

On television Skarsgård starred in Hulu’s “Castle Rock,” a psychological drama series from J.J. Abrams and Stephen King, as well as Eli Roth’s Netflix/Gaumont hit series “Hemlock Grove,” where he played Roman Godfrey, the teenage heir to the Godfrey fortune and a seemingly haughty rich kid with a deep dark secret.

JUSTIN LONG (AJ) is an actor, writer, director, producer and humorist. He recently made his directorial debut with Lionsgate’s comedy “Lady of the Manor.” Long wrote, directed and produced the film along with his brother Christian. He also starred in the film opposite Melanie Lynskey, Judy Greer and Ryan Phillippe. Long recently portrayed the founder of BuzzFeed in Lionsgate’s supernatural thriller “Dear David” and was the lead opposite Alex Moffat in “Christmas with the Campbells” for Vince Vaughn and AMC+.

Long got his start with movie roles in “Galaxy Quest” and “Jeepers Creepers.” He then shifted to the small screen on the NBC series “Ed” and enjoyed his first box-office success in the offbeat comedy “Dodgeball.” Later comedic roles include Universal’s “Accepted,” “The Break-Up” (opposite Vince Vaughn and Jennifer Aniston) and the Adam Sandler–produced “Strange Wilderness,” with Steve Zahn. Long starred in, co-wrote and co-produced the 2013 feature “A Case of You,” alongside Vince Vaughn, Sam Rockwell, Evan Rachel Wood and Brendan Fraser.

Other film credits include “The Wave” opposite Donald Faison, “After Class,” “Live Free or Die Hard” opposite Bruce Willis, the ensemble cast of “He’s Just Not That Into You,” “Zack and Miri Make a Porno,” the lead role opposite Alison Lohman in Sam Raimi’s “Drag Me to Hell,” “Funny People,” “And Then I Go,” “Literally, Right Before Aaron,” “Comet,” “Ghost Team,” “Frank & Lola” and “Serious Moonlight.” He can also be seen in “Jay and Silent Bob Reboot.” Long lent his voice to 2015’s “Alvin & the Chipmunks” sequel and the independent feature “Tall Tales.”

Long’s recent television roles include the BBC/Netflix drama “Giri/Haji,” created and written by BAFTA nominee Joe Barton and directed by BAFTA winner and Emmy® nominee Julian Farino. In July 2021 he lent his voice to Netflix’s “Masters of the Universe: Revelation.” The anime series is produced by Mattel Television and Kevin Smith.

He currently hosts his podcast, “Life Is Short with Justin Long,” alongside his brother Christian.

MATTHEW PATRICK DAVIS (The Mother) is a versatile actor/musician/composer. He co-wrote and produced six songs for the upcoming season of “The Ghost and Molly McGee” on the Disney Channel and three songs for “T.O.T.S.” on Disney Junior alongside series songwriter Rob Cantor. He’s also written music and lyrics for a number of comedic songs and musicals for the Upright Citizens Brigade Theatre, the 2020 San Francisco Sketchfest, and his YouTube channel, including most recently, “PUN-OFF: A Musical Inside the High-Stakes World of Pun Competitions.”

Davis has appeared on television shows such as “Dwight in Shining Armor,” “The Late Late Show with James Corden,” “Henry Danger,” “Sam & Cat,” “Community,” “Greek” and “The Sarah Silverman Program.” His stage work includes the Broadway revival of “Side Show” and critically praised productions with the Kennedy Center, Pasadena Playhouse, La Jolla Playhouse and more.

RICHARD BRAKE (Frank) is an international stage and screen talent, who was born in Wales and migrated to the United States with his family as a boy. He went to high school in Ohio before attending Duke University in North Carolina and the Western Reserve Academy in Ohio. He then completed his degree in acting at the Academy of the Science of Acting and Directing in London and studied with Beatrice Straight at the Michael Chekhov Studio in New York.

Brake was recently seen in an episode of the critically acclaimed, fan-favorite show “The Mandalorian” on Disney+ and in the feature film “Offseason,” which premiered at SXSW in 2021. He also starred in the Amazon/Blumhouse feature “Bingo Hell” and will next be seen in the independent dystopian sci-fi film “Vesper.”

He made his film debut in 1994’s “Death Machine” alongside Rachel Weisz, also making her feature debut. His breakout role came in the 2003 Oscar®-nominated feature “Cold Mountain,” in which he played a Union soldier opposite Natalie Portman. Two years later he appeared in “Batman Begins,” as the man who murders Bruce Wayne’s parents. Brake’s other film credits

include “Kingsman: The Secret Service,” “The Death of Stalin,” “Thor: The Dark World,” “Spy” and many others.

From 2014 to 2015, Brake played the Night King on HBO’s “Game of Thrones,” most notably appearing in the season five episode “Hardhome,” which won four Emmy® Awards. Other TV credits include recurring roles on “Ray Donovan,” “Absentia,” “The Royals” and “The Bastard Executioner.”

Germany- and U.S.-based American actor **JAYMES BUTLER aka James E Butler (Andre)** was born in Columbus, Ohio. His childhood dream was to work in the film business. He would perform backyard shows for the neighborhood “rug rats.” Later Butler landed his first professional job at Disney.

Butler’s love for the stage came through the direction of the late Mrs. Billie Daniels (aka Mrs. D). She was more than a teacher and coach for him; she was a substitute mother figure as well. Butler had the opportunity to be one of John Cassavetes’ acting students, shortly before Cassavetes died in 1989, and Butler also attended the American Academy of Dramatic Arts in New York City. Throughout Butler’s career he has played in diverse TV series in the U.S. as well as in Europe. Some of his TV and film credits: “NCIS,” “Southland,” “Missing,” “The Special Unit,” “iCarly” and the sci-fi hit series “Spides.” His film credits include: Roman Polanski’s “The Ghost Writer,” “Resident Evil,” “Operation Napoleon,” “Big Game” and “Chain Reaction,” just to name a few.

Butler was nominated by the NAACP Awards for his role as Drill Sgt. Robinson in the Oliver Stone film “Snowden.”

KURT BRAUNOHLER (Doug) is a comedian, writer, actor and podcaster who has committed his career to inserting absurdity into strangers’ lives to make the world a better place.

Braunohler recently filmed a one-hour special produced by Seth Rogen’s Point Grey. He also has a feature in development with Point Grey.

He is also known for his popular podcast, “Bananas,” which he co-hosts with Scotty Landes for Karen Kilgariff and Georgia Hardstark’s Exactly Right Network.

On screen, some select credits include “Long Shot” and “The Big Sick,” on which he also served as an on-set writer.

Braunohler’s television appearances include but are not limited to recurring roles on “Black Monday,” “American Housewife,” “Bob’s Burgers” and “Lady Dynamite.”

ABOUT THE FILMMAKERS

ZACH CREGGER (Director/Writer) makes his directorial debut with "Barbarian." Born in Arlington, Va., Cregger was a founding member of the sketch comedy group The Whitest Kids U' Know, which had a five-season series run on IFC. He went on to star in various television shows such as "Guys with Kids" and "Wrecked," as well as in various comedy features.

ARNON MILCHAN (Producer) is widely renowned as one of the most prolific and successful independent film producers of his time, with over 100 feature films to his credit. Born in Israel, Milchan was educated at the University of Geneva. His first business venture was transforming his father's modest business into one of his country's largest agro-chemical companies. This early achievement was a harbinger of Milchan's now-legendary reputation in the international marketplace as a keen businessman.

Soon, Milchan began to underwrite projects in areas that had always held a special interest for him–film, television and theater. Early projects include Roman Polanski's theater production of "Amadeus," "Dizengoff 99," "La Menace," "The Medusa Touch" and the miniseries "Masada." By the end of the 1980s, Milchan had produced such films as Martin Scorsese's "The King of Comedy," Sergio Leone's "Once Upon a Time in America" and Terry Gilliam's "Brazil."

After the incredible successes of his films "Pretty Woman" and "The War of the Roses," Milchan founded New Regency Productions and went on to produce countless critical and box-office successes including "JFK," "A Time to Kill," "Free Willy," "The Client," "Tin Cup," "Under Siege," "The Devil's Advocate," "The Negotiator," "City of Angels," "Entrapment," "Fight Club," "Big Momma's House," "Don't Say a Word," "Daredevil," "Man on Fire," "Mr. and Mrs. Smith," "Alvin and the Chipmunks," "What Happens in Vegas," "Love and Other Drugs," "Noah" and "Gone Girl."

In 1998 Milchan received an Academy Award® nomination for producing the film "L.A. Confidential." He served as a producer of back-to-back Academy Award best picture winners "12 Years a Slave" (2013) and "Birdman" (2014), as well as multiple Oscar® winner "The Revenant" (2015) and "The Big Short" (2015). New Regency also debuted the record-breaking musical of "Pretty Woman" on Broadway in March of 2018. New Regency's recent films include "Bohemian Rhapsody" with Rami Malek; "Ad Astra" with Brad Pitt; the Robert Eggers–directed "The Lighthouse"; and "Little Women," directed by Greta Gerwig and starring Meryl Streep, Timothée Chalamet, Laura Dern, Saoirse Ronan and Emma Watson.

Along the way, Milchan partnered with Twentieth Century Fox and has taken advantage of the growing television and new media marketplace. Milchan has also successfully diversified his company's activities within the sphere of entertainment, most specifically in the realm of television through Regency Television ("Malcolm in the Middle" and "The Bernie Mac Show"), and sports, where the company was once the largest shareholder of PUMA, the worldwide athletic apparel and show conglomerate based in Germany, which was later sold after a successful re-branding in 2003.

ROY LEE (Producer) is a film and television producer and founder of Vertigo Entertainment. Lee has an undergraduate degree from GWU and a law degree from American University. His first producer credit was for "The Ring" (2002), and he went on to produce many of the iconic American horror films of the past two decades including "The Grudge," "The Strangers" and "It." Lee also produced the beloved children's animated films "The Lego Movie" and "How to Train Your Dragon." Currently, he is producing a diverse slate of popular video game adaptations, acclaimed-director–driven thrillers, television series at many of the major streaming services, and more horror films.

RAPHAEL MARGULES and **J.D. LIFSHITZ (Producers)** are partners in BoulderLight, a Los Angeles–based production company with a focus on genre film and television. Their films include the Jewish horror film "The Vigil," which premiered at the Toronto International Film Festival; the action-thriller "Becky," starring Kevin James, Lulu Wilson and Joel McHale; the Sundance Film Festival dramatic competition thriller "Wild Indian," starring Michael Greyeyes, Jesse Eisenberg and Kate Bosworth; and most recently, "Homecoming" creator Eli Horowitz's mystery "Gone in the Night," starring Winona Ryder, which premiered at SXSW. Their current slate includes AGC's "The Dating Game," to be directed by Chloe Okuno, starring Anna Kendrick. BoulderLight is repped by Range Media Partners.

Known for his emotive lighting and visually compelling camerawork, **ZACH KUPERSTEIN (Director of Photography)** brings his unique cinematic eye to a wide variety of projects. In 2016 he burst onto the field with the southern gothic film "The Eyes of My Mother," director Nicolas Pesce's breakout horror, premiering at Sundance. For his transfixing black and white cinematography, Kuperstein earned nominations at the Independent Spirit Awards and Camerimage, winning best cinematography at Fantastic Fest and being listed among Variety's Artisan Elites.

Since then he has lensed numerous features, including Michael Covino's "The Climb," a heartfelt buddy comedy told through a series of one-take vignettes, which won the Jury's Heart Award at the Cannes Film Festival and was screened at Telluride and Sundance. He also shot Keith Thomas' "The Vigil," a Hasidic Jewish horror movie, which premiered at the Toronto International Film Festival and was destined for the would-be SXSW of 2020 alongside "The Climb." Both films have since had successful theatrical runs with Sony Pictures Classics and Blumhouse.

Previously, Kuperstein collaborated with director Bill Oliver on "Jonathan," a dark sci-fi tale starring Ansel Elgort and Patricia Clarkson, about two brothers who share the same body, premiering at the Tribeca Film Festival. With several other features and a slew of successful short films getting festival play around the world—including the 2021 Academy Award® Shortlisted "No Longer Suitable for Use," the true story of a Syrian FBI informant faced with an impossible moral dilemma—Kuperstein has earned global recognition for creating compelling narratives.

ROSSITSA BAKEVA (Production Designer) is a Bulgarian production designer and art director. Bakeva has more than 40 years of experience in the entertainment industry, working on some of the most successful feature films, TV series and commercials to come out of Bulgaria. She was involved in both Bulgarian and international projects shot in Bulgaria and is one of the most reputable production designers and art directors in Eastern Europe.

Bakeva's feature film credits as production designer include "Chamla" (2020), "The Short Straw" (2019), "Petya of My Petya" (2019), "Heights" (2016), "Nightworld" (2015), "The Judgment" (2014), "Bulgarian Rhapsody" (2014), "Krapetz" (2012), "Jabberwock" (2011), "Mission London" (2010), "A Love to Hide" (2005), "Svetlana's Journey" (2004), "Journey to Jerusalem" (2003), "Room Service" (2003), "Ogledaloto na Dyavola" (2001), "East/West" (1999), "Golemite Igri" (1999), "After the End of the World" (1998), "Brachni Shegi" (1997) and "The Circles of the Glory" (1996).

Bakeva's feature film credits as art director include "Box Office 3D" (2011), "Voice Over" (2010), "Universal Soldier: Regeneration" (2009), "Double Identity" (2009), "Home" (2008), "Stonehenge Decoded" (2008), "Trade Routes" (2007), "The Abandoned" (2006), "Alien Hunter" (2003), "Submarines" (2003), "Shark Attack 3" (2002), "Frogman" (2001), "Texas" (2001), "Deep in the Heart" (1997), "Without Borders" (1996), "The Secret Partner" (1995), "The Karnaval" (1990), "Tishina" (1991), "Meggy" (1989) and "Razvodi Razvodi" (1989).

JOE MURPHY's **(Editor)** narrative feature editing credits include "Swallow," "Paper Spiders," "We Summon the Darkness," "Beach Rats," "Burn Country," "Yosemite" and "Punching at the Sun." He served as additional editor for "Below Dreams" and consulting editor for "As I Lay Dying." He was awarded the James Lyons Editing Award for his work on the narrative feature "Don't Come Back from the Moon." His documentary feature credits include co-editor of "16 Acres" and additional editor for "Dior and I." His television credits include shows for Peacock, Hulu and MTV. Murphy received his undergraduate degree from Northwestern University and his graduate degree from the Columbia University MFA film program.

ANNA DRUBICH (Music) is an award-winning film composer based in Los Angeles, originally from Russia, whose diverse body of work can be heard on television, at the cinema and in the theater, and includes big international projects, animated features, documentaries and plays. Drubich's work as a composer has led her to win several prestigious Nika Awards, given by the Russian Academy of Cinema Arts and Sciences, as well as international composition prizes and awards.

In addition to music for the visual arts, Drubich has been intensely involved in writing music for the concert hall and collaborating with world-famous musicians and ensembles.

Drubich was born in Moscow. From an early age she was exposed to music and began piano lessons at the age of eight. Drubich earned her bachelor's and master's degrees at the Munich School for the Performing Arts (2002-2008) under the tutelage of Professor Franz Massinger. In

2012 Drubich graduated from the University of Southern California's prestigious Scoring for Motion Pictures and Television program. During this program, she had a chance to meet world-renowned composer Marco Beltrami, with whom she started to work right after graduation.

Her recent works are "Navalny," "Scary Stories to Tell in the Dark," "Fear Street Trilogy" and "Werewolves Within."

KIRIL NAUMOV (Costume Designer) is a costume and set designer based in Sofia, Bulgaria.

Her Bulgarian feature film credits include the upcoming release "Who Am I and Where Do I Belong?," "Ha'Midrasha," "Shkufim" and "While Aya Was Sleeping."

Her designs for Bulgarian theater productions include "Ashes" (sets and costumes), "Garvin the Wizard" (sets), "Bustle" (sets and costumes), "Alone Woman" (sets and costumes), "The Goat Horn" (sets and costumes), "Global Comedy" (sets and costumes), "Energy People" (sets and costumes), "Provincial Anecdotes" (sets and costumes), "Family Album" (sets and costumes), "Love Number Two" (costumes), "Little Comedy" (costumes), "Fireball" (sets and costumes), "Family Council" (sets and costumes), "My Mother in Yambol" (sets and costumes), "Marriage" (sets and costumes) and "Inside with Both Legs" (sets and costumes).

Naumov has also designed sets and costumes for dozens of Bulgarian TV commercials, music videos and short films.